

The Musical World.

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VOL. 57.—No. 43.

SATURDAY, OCTOBER 25, 1879.

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CRYSTAL PALACE.—FOURTH SATURDAY CONCERT.
Oct. 25, at Three o'clock. The Programme will include:—Symphony, No. 2, in G (Schumann); Allegro from an unfinished Violin Concerto (Beethoven);—first time: Violin Solo, Romance and Rondo from Concerto in A minor (Molique); Danza delle Ore, *La Gioconda* (Ponchielli)—first time. Vocalist—Mme Schuch-Proska. Violin—Mr Carrodus. Conductor—Mr AUGUST MANNS. Serial Transferable Tickets to Numbered Seats at the remaining twenty Concerts, Two Guineas; Numbered Seats, 2s. 6d.; Unnumbered Seats, 1s. Admission to Concert-room, Sixpence.

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BRISTOL MUSICAL FESTIVAL.

Thursday, October 16.

There was again a very full attendance at Colston Hall to-day, the attractions being Mozart's *Requiem* and the *Stabat Mater* of Rossini, which though, from a strictly artistic point of view, possessing little else in common with its famous precursor, may justly lay claim to relationship on the strength alone of earnest purpose and an unceasing flow of melody—grateful, rhythmical, and pure as if coming fresh from the source whence all genuine melody, without which there can be no genuine music, is derived. How often these two works have been compared by critics fully able to discuss their individual merits, and their utter unlikeness with regard to style and method of development, no intelligent professor or cultivated amateur need be reminded. Yet such comparisons between things that "have a different birth" bring us no nearer to the truth than we were before. To refer to them in detail would, therefore, serve no other purpose than to revive arguments that have been accepted as valid by many, and rejected by just as many no less desirous of arriving as nearly as possible at the truth. Happily, both *Requiem* and *Stabat Mater* can rest with unshaken firmness on the basis of their intrinsic value as works belonging to opposite schools. The half-century or so that divides the eras of their respective production is not so much to be looked upon as an interval of progress, during the course of which "form"—which in musical art is, as it must ever remain, unalterable, no matter what innovations may spring up and be strenuously advocated for a time—undergoes an actual metamorphosis; but as an interval, during which the style of expression, and, if the phrase may be allowed, the outward semblance, are by degrees, and, to those not endowed with what Richard Wagner might designate as the "anxious polyscopy" of astronomical observers, almost imperceptibly modified. Apart, nevertheless, from all such curious inquiry, and regarded simply from an æsthetic point of view, the *Requiem* is a masterpiece, and the *Stabat Mater*, in its way, another. The genial and richly-gifted "Swan of Pesaro" spoke eloquently after his own manner, as the, in many respects, unequalled and in all truly born composer of Salzburg, whom Wagner himself allows to stand supreme among "absolute musicians," spoke in his. The world of art is all the better and the wiser for their speaking, and it were well if such speaking were less rare.

The Bristol audience have once more to thank Mr Charles Hallé, his Manchester orchestra, and their own admirably trained local choir for a really fine performance of both works. During the former it was hardly possible to avoid comparison between the seraphic beauty with which, amid its occasional grandeur, Mozart has clothed his version of the *Requiem* and the unbending earnestness with which Cherubini—that "stern Florentine," whom Robert Schumann, sensibly alive to what was good and great, felt ever disposed to associate in his mind with Dante—has treated the same impressive theme. No two works with a similar object in contemplation could be more diametrically opposed in character and design. If such an idea is permissible, one might choose to hear Mozart's consoling melodies sung at the obsequies of a dearly-cherished relative or friend, rather than the severer and, as some may think, in the circumstances, more edifying strains of Cherubini. Both, however, are vividly illustrative of the masters to whom the world of art is indebted for them. The leading singers in the *Requiem* were Miss Emma Thursby, Mdme Patey, Messrs M'Guckin and Robert Hilton, the same duty in the *Stabat Mater* devolving upon Mdmes Albani and Trebelli, Messrs Edward Lloyd and Santley. With two such finely balanced vocal quartets it would be somewhat difficult to be critical. It may suffice, therefore, to add that the one showed itself as intimately conversant with Mozart as the other with Rossini. Had the Rossini singers changed places with the singers of Mozart the result would, in all probability, have been the same. Thoroughly cultured adepts such as these—more especially, should it be stated, among our English and resident foreign artists—find themselves at home in music of any school, ancient or modern. Both the *Requiem* and *Stabat Mater* contain

three quartets of equal beauty and significance, and these without exception were given just as the composers might have imagined them while writing. Mozart's work comprises no solos in the strict application of the term, except those connected with the opening chorus, "Requiem æternam," and the final chorus ultimately returning to the theme of the first. To these the pure and telling soprano voice of Miss Emma Thursby is precisely fitted. Rossini treats us to no fewer than four solos—"Cujus animam gementem," for tenor; "Pro peccatis," for bass; "Fac ut portem," for contralto; and "Inflammatus," with chorus, for soprano—which, confided respectively to Mr Lloyd, Mr Santley, Mdme Trebelli, and Mdme Albani, in each particular instance created a marked impression. Perhaps, what is conventionally described as "the sensation of the day" was produced by the duet "Quis est homo?" which might, without being questioned, have found a place in the score of *Semiramide*. This was given in a manner little short of perfection by Mdmes Albani and Trebelli. On the whole, it is difficult to call to mind a more uniformly enjoyable performance of two works so popular for wholly different reasons. Mozart, of course, was King, but Rossini made a more than respectable Prime Minister. Happily, neither encores nor applause are tolerated at these morning concerts of sacred music, and it would be well if the same rule prevailed at the secular performances in the evening.

At the third and last miscellaneous concert to-night, while the first part comprised a number of good things, vocal and instrumental, the second was wholly absorbed by the Ninth Symphony of Beethoven, that true giant among compositions for the orchestra, as the three introductory movements would satisfactorily show even if choristers and solo vocalists were unheard in the concluding section—not less marvellous in its way than all that precedes. It was a bold venture on the part of Mr Hallé and the Bristol Festival directors, but fully justified by the issue. A large audience listened with unremitting deference to this great and in its way unparalleled work of genius, occupying something like an hour in performance; and this incident alone would have rendered the third Bristol Festival memorable among celebrations of the kind. The performance throughout, under the direction of Mr Hallé, was simply magnificent.

Friday, October 17.

That the three miscellaneous concerts of Tuesday, Wednesday, and Thursday evenings were, on the whole, of a much higher cast than we are ordinarily accustomed to hear at our great country festivals has already been hinted. Each of them, indeed, brought forward pieces, vocal, orchestral, or both combined, worthy consideration, no matter in what circumstances and under what conditions, and these were all executed more or less to the satisfaction of connoisseurs however difficult to please. At the first, for instance, ample opportunity was vouchsafed the Manchester orchestra of exhibiting the superior qualities to which it is indebted for the repute it has so deservedly obtained. Weber's overture to *Euryanthe* and the two movements from Schubert's unfinished symphony in B minor would alone have sufficed to answer this purpose. The two things, although having little in common apart from their indisputable merits, were nevertheless equally understood by those who played them, and it is agreeable to add, appreciated by those who heard them. The large audience assembled in the Colson Hall, though attracted, no doubt, in some measure by the promised appearance of that universal favourite, Mdme Albani, were in no way deterred by the pathetic *adagio*, "Ah non credea mirarti," and its joyous sequel, "Ah non giunge," which constitute the *finale* to Bellini's always fascinating *Sonnambula*, from paying strict attention to, and thoroughly enjoying music of an entirely opposite character. In this last category was included, among other things, Beethoven's grand concerto in E flat, last bequeathed of the "immeasurably rich master" to pianoforte and orchestra combined. Mr Hallé, who temporarily resigned the *baton* into the able hands of Mr Hecht, his Manchester condutor, played the leading part (without book, as usual) in his most finished style,

beyond which, remembering how often he has successfully accomplished the same responsible task, it is difficult to find anything to say that would not be equivalent to the recapitulation of an oft-told story. To step from the conductor's desk to a seat at the piano and execute, from memory, a long and elaborate concerto is no small matter; but Mr Hallé has long accustomed the public to such feats, and no one appeared surprised. There were other vocal pieces at this concert, not the least interesting of which being an *aria* by Mozart, "Ah non sai qual pena sia," sung in legitimate Mozartean style by the always welcome Miss Emma Thursby, airs from Gounod's opera, *La Reine de Saba* and his charming lyric "pastoral," *Philémon et Baucis* (Mr Edward Lloyd and Mr Santley), and the "Ave Maria," built upon the first prelude in John Sebastian Bach's celebrated series of forty-eight preludes and fugues, a melody so sweet and flowing that we are almost tempted to forgive the liberty taken by the popular French composer with the serene old Leipzig Cantor. In this the voice part was undertaken by Mme Albani, and the violin *obbligato* by Herr Ludwig Straus, singer and player being fully worthy of each other—which is paying a just compliment to both. There were also the graceful "Ring" duet for Edith Plantagenet and Sir Kenneth, from Balfe's *Il Talismano* (Miss Thursby and Mr Lloyd), besides a clever *Lied*, "Gott mi dir" (with pianoforte accompaniment), from the pen of Mr J. L. Roeckel, introduced by Mme Patey.

The crowning achievement of the evening, however, was unquestionably the performance of Mendelssohn's *Walpurgisnacht*, the picturesque and vividly dramatic music of which again brought out the most sterling qualities of orchestra and chorus. More effectively interpreted it could scarcely have been; and the insertion of so fine a work added in no small measure to the artistic importance of the programme. The solo vocalists in this were Mme Patey, Messrs Lloyd and Santley, a trio thoroughly conversant with the text, Mr Santley, upon whom the lion's share devolved, exerting himself with more than his accustomed zeal. The audience were attentive to the very end.

Saturday, October 18.

The second evening concert, hardly less rich and varied in attraction than its precursor, made an imposing commencement with Mendelssohn's Scotch Symphony (A minor), the last and noblest work of its kind which his rare genius has bequeathed to the art. This was given in its entirety, and not less easily understood or more keenly enjoyed on that account by the large audience (some 1,800) comfortably seated in Colston Hall. Judging from the almost uniform accuracy and precision of the execution, every note of the A minor symphony must have been as familiar to the members of the well-disciplined Manchester orchestra as to Mr Hallé himself their conductor. Though put at the beginning of the concert, when visitors eagerly seek their places, just as the *Walpurgisnacht* and the Choral Symphony on Tuesday and Thursday were put at the end, when, long before the final movement is over, "time to go home" is the idea uppermost in the thoughts of many, it must, nevertheless, be admitted that the orchestral work *par excellence* of the composer of *Elijah* was followed throughout with real interest. The irresistible *scherzo* was heard with evident satisfaction, while phrase after phrase of the eloquently speaking melody of the *adagio* created an impression the earnestness of which could hardly be mistaken. These were clearly the favourite movements, and all able to feel their poetic significance must, in a musical sense at least, have gone away wiser than they came. Equally, perhaps indeed more emphatically, to the taste of the majority of the audience was the same composer's motet, "Hear my prayer," the seraphic beauty of which was once more revealed through the voice of Mme Albani, whose pure and exquisite soprano tones (as at the recent Hereford meeting of the Choirs) gave thrilling effect to the peroration, "O for the wings of a dove!" so instinct with devotional feeling. Mendelssohn's music seems to exercise a powerful spell on the accomplished songstress, and her truest admirers would like to hear her sing more of it. The original version of the motet was followed, the organ accompani-

ment played with musicianly skill by Mr George Riseley (organist to the Festival), being chosen in lieu of the subsequently added orchestral parts, which, nevertheless, are worthy high consideration, as happily devised and carried out with the utmost ingenuity of detail. The choristers in this piece fulfilled every requirement, and how delicate is the part assigned to them educated amateurs well know. Among the other vocal pieces included in the programme of this concert should be mentioned Giordani's pretty *arietta*, "Caro mio ben," sung by Mme Patey; "Deeper and deeper still," with its long accustomed pendent, "Waft her, angels, through the skies" (*Jephtha*), in the delivery of which Mr Barton M'Guckin exhibited further convincing signs of progress in the study of Handel's music; the romance, "Jours de mon enfance," from Hérold's *Pré aux Clercs*, the "Swan's Song" of the composer to whom French operatic art is indebted also for *Marie* and *Zampa*, given (in Italian) with irreproachable taste by our welcome American guest, Miss Emma Thursby; and the always popular "Caro nome," from Verdi's *Rigoletto*, with what grace and quiet charm Mme Albani renders which no habitual frequenter of the opera is ignorant. Hérold's romance has an *obbligato* violin accompaniment, which was executed with masterly ease by Herr Ludwig Straus, who, remembering the important position he holds in the Manchester orchestra, might reasonably have been put down for a solo. Among other exclusively orchestral pieces were the prelude to act 1 and the interlude between acts 2 and 3 of *Lohengrin*, played with all possible care, the former being hardly less praiseworthy for scrupulous observance of *clair' oscuro* than the latter for the sustained vigour indispensable to its proper effect. To these must be added the overture to Cherubini's ballet-opera, *Anacreon*, which, despite its peculiar design, its somewhat naïf employment of the horns, its repeated *crescendos* and *diminuendos*, &c., must always, when adequately presented as now, if only because of the lively orchestral colouring and a spirited peroration, in which the violins are employed with dazzling effect, create attention and invite applause. Herr Edward Hecht's setting of the Laureate's "Charge of the Light Brigade," which came at the end of the first division of the programme, is disappointingly brief, its genuine merit and highly spirited treatment of the theme considered. Written throughout in four-part chorus, each stanza having a special character, to which repeated changes of key impart extra force, it displays a sympathetic feeling for the text, and the interest becomes stronger and stronger as it progresses. The fourth stanza—

"Flash'd all their sabres bare,
Flashed as they turn'd in air," &c.,

and the fifth—

"Cannon to right of them,
Cannon to left of them," &c.

are particularly well depicted. The whole, however, is creditable to its composer, under whose own direction it was admirably given, chorus and orchestra doing their best to carry out his intentions. It should be added that, though there are sundry changes of key, the work terminates, as it sets out, in D—the major mode being substituted for the minor in the end. "The Charge of the Light Brigade" met with general approval, and Herr Hecht must have been equally gratified by its reception and its performance. It is dedicated, "by permission," to the Laureate. With regard to *Rinaldo*, the secular cantata of Herr Johannes Brahms, for tenor solo, men's voices, and orchestra, which again figured as last piece in a somewhat lengthy, though nowhere uninteresting, programme, the opinion generally pronounced on the occasion of its first introduction, three years since, under the direction of Mr August Manns, at one of the Crystal Palace Concerts, can hardly be said to be in any considerable degree modified, if the convictions of those present on each occasion are of any value. Though coming so late in the evening, it was listened to with marked attention, combined, it must be allowed, with a certain amount of apathy by those who remained until the final notes of the smooth and melodious sea-chorus, "Sails are swelling," had died away into silence. The performance, moreover (with Mr Edward Lloyd as tenor), was in all

respects praiseworthy; and that beauties, unobserved before, revealed themselves now, is unquestionable. It should always be borne in mind that Herr Brahms, no matter what he may set before us, is never a composer to be lightly dismissed, or, indeed, to be dismissed at all without mature consideration.

There is little to add to the brief notice of the third and last concert. The culminating point of this was, of course, the triumphant success of Beethoven's Choral Symphony, in which, by the way, the solo vocal quartet was represented with unaccustomed effect of ensemble by Miss Thursby, Mme Patey, Messrs M'Guckin and Santley. Except that, among other excellent things, including Mendelssohn's overture to *Ruy Blas*, there were a gavotte and minuet for pianoforte and orchestra from the pen of the prolific Joachim Raff, brilliantly executed by Mr Hallé (Herr Hecht conducting), and three movements from Goldmark's bright and pleasant symphony, *The Rustic Wedding* ("Serenade," "Garden Scene," and "Dance"), there is little to be said. This being the final concert, previous restrictions as to encores were set aside, the audience calling upon Mr Hallé to repeat the movements of Raff, and compelling Mme Trebelli to sing both the *rondo* from *Mignon* and the "Habanera" from *Carmen* twice instead of once.

The Messiah, which, as usual, made a glorious climax, drew its never-failing vast concourse of Handel worshippers to Colston Hall; and the performance, under Mr Hallé's direction, of the great musical Christian epic, in which, with the exception of Mme Trebelli, all the leading vocalists took part, brought the third Bristol Festival to a close as successfully as it had been opened by Mendelssohn's *Elijah*.

11, Sandweg,

Frankfort-sur-le-Main, le 12 Octobre, 1879.

CHER MONSIEUR LE REDACTEUR EN CHEF.—Comme j'ai déjà eu l'honneur de vous l'annoncer, le jeune violoniste, Mr Maurice Dengremont, est engagé avec moi à partir du premier Mai suivant. Le grand succès que cet artiste a obtenu dans le premier "Saturday-Concert" au "Crystal-Palace" à Londres me fait espérer que Mr Dengremont s'est ouvert une brillante carrière en Angleterre.

J'ai donc l'intention de faire jouer Mr Dengremont à Londres tout-de-suite au commencement de mon contrat avec lui, c'est à dire les premiers jours du mois de Mai, 1880.

Si vous jugez ces lignes assez intéressantes pour être publiées dans votre très honoré journal, vous m'obligeriez beaucoup.

Veuillez agréer, cher Mr Davison, l'assurance de ma plus haute considération. Votre bien dévoué,

ALFRED FISCHHOFF.

P.S.—Je crois vous faire plaisir en vous disant que mon oncle, Mr Maurice Strakosch, vient d'arriver en bonne santé en Amérique.

A CAUTION.

(To the Editor of the "Musical World.")

SIR,—On Saturday, October 11, between twelve and one o'clock, noon, I had occasion to pass from Regent Street, through Hanover Street, to Hanover Square, when close to the New Club (formerly the Hanover Square Concert-rooms) a ruffian sprang at me, grasped the chain of my watch, and, before I could recover from my surprise, tore the chain off with such force that it broke from the hook, which, fortunately, saved the watch itself. I held the scoundrel for some time, but, when he endeavoured to trip me up, I had to loose my hold. I ran after him to the corner of Regent Street, calling loudly to stop him. Will it be believed that no one raised a finger to assist me, although there were a number of people about, and some men must actually have seen the attack? The fellow thus safely crossed Regent Street and soon disappeared through one of the bye-streets on the other side. Of course, no policeman was to be seen.

I admire the English police greatly, but they cannot do impossibilities; they cannot double themselves so as to be at two or three places at once. I do not, however, admire the spirit of the men, who, instead of rendering assistance to the victim of a highway robbery, preferred to remain idle spectators. Due information has been given at the Police Station in Vine Street, but without any result so far. I am, Sir, yours faithfully,

CHARLES OBERTHÜR.

14, Talbot Road, Westbourne Park.

M. RIVIÈRE'S PROMENADE CONCERTS.

The interest and variety of these performances have been well sustained since the opening night, popular and classical nights having been alternated in a way to please all tastes. Last Tuesday week was a "Gounod" night, the programme beginning with the overture to *Mireille*, an opera in which there is much charming music that deserves to be more frequently heard. Among the vocalists in the first part of the concert were Mdlle Hamakers, from the operahouses of Paris, Brussels, Vienna, &c., and Miss Hélène Greiffenhagen, who was heard for the first time this season. Mdlle Hamakers sang the "Page's Song" from Gounod's opera *La Reine de Saba*, with such effect as to elicit prolonged applause and a re-call, Miss Greiffenhagen having rendered Gounod's "Ave Maria" (constructed by him on the basis of the first of the preludes of Bach's *Wohltunperirte Clavier*). The young lady just named gave Gounod's charming melody with admirable refinement of voice and style, with true intonation, and well-sustained cantabile, the applause and re-call which followed having testified to the genuine impression made. The *obbligati* accompaniments were well played by M. Cornelis (violin), Miss Annie Wade (harp), and Mr Lindsay Sloper (harmonium). A grand selection from Gounod's incidental music to *Jeanne d'Arc* formed a feature of the concert. This was well rendered by orchestra and chorus and Mme Adelina Paget as solo vocalist. There is much effective and dramatic writing in this music, but it wants the aids of the stage and scenic action. "The Funeral March of a Marionette" (a movement from an uncompleted *Suite Burlesque*) is one of Gounod's happiest inspirations, being replete with true comic humour, expressed with the utmost grace and refinement, and scored with extreme delicacy and admirable command of orchestral contrasts. Well played as it was, it should have produced more effect on the audience than was the case. The other items of the first part of the programme were the valse, "Le Rendezvous," part-songs for female choir; a saltarello, the cavatina "Salve dimora" (*Faust*), sung by Signor Carrion; the songs, "Abraham's Request," "The Worker," and "There is a green hill," sung, respectively, by Signor G. Garcia, Miss Annie Ross, and Mme Mary Cummings, each of whom was applauded; and the Pageant March, for orchestra and chorus, from *La Reine de Saba*, with which the first part terminated. The opening of the second part of the programme continued the extracts from Gounod, having consisted of an effective orchestral selection from his *Faust*. The remainder of the concert was miscellaneous, and included vocal pieces contributed by singers already named. There was so large an attendance as to indicate that the concerts are as successful as hitherto.—D. N.

On Monday night there was a miscellaneous selection. The vocalists were Miss Emma Thursby (encored in Proch's well-known "Air with Variations"), Mdlle Hamakers, Miss Giulia Welmi, Mme Mary Cummings, and Signor Ghiberti, who was warmly applauded for his spirited delivery of M. Leopold Amat's "Sentinel's Song." The instrumentalists were Mdlle Gabrielle Vaillant, the clever pupil of M. Sainton, who played effectively Vieuxtemps' "Fantaisie Caprice," and Miss Bessie Richards, whose performance of the *andante* and last movement of Mendelssohn's Concerto in G minor was admired for the feeling and graceful way in which she rendered the slow movement and the brilliant style with which she gave the *allegro*. On Wednesday (the "Classical Night") Mme Viard-Louis was the pianist, when Sterndale Bennett's Concerto in F minor was played *con amore* by the sympathetic French lady, who was warmly applauded at the conclusion. The symphony was Mozart's "Jupiter," which was listened to with unflagging attention by a discriminating audience. Mendelssohn's overture to *Ruy Blas* was at the beginning, and his "Cornelius" march at the end of the first part of the programme. M. Van Biene played Golttermann's Concerto in B minor. The singers were Misses Emma Thursby, Elène Webster, Mme Mary Cummings—encored in Herr Engel's song, "Farewell" (with harmonium and harp accompaniment by Miss Annie Wade and the composer)—and Signor Vergara, who sang the Serenade from *Il Don Giovanni*, "Deh vieni," with taste and expression.

DRESDEN.—Herr Niemann's engagement at the Theatre Royal was a brilliant one. Among the operas in which he appeared were *Fidelio*, *Lohengrin*, *Tannhäuser*, and *Fra Diavolo*. On the 1st Nov., he opens in Berlin.

FLORENCE.—There is some talk of shortly giving Cimarosa's *Matrimonio Segreto* at the Teatro Niccolini, with a cast including several popular artists. At the Arena Nazionale, the project of producing Signor Usiglio's *Donne Curiose* has been abandoned. Nothing is decided as to the opening of the Pergola. All depends on whether or no the Municipality consent to vote the coveted—and indispensable—grant of 60,000 lire.

HER MAJESTY'S THEATRE.

On Saturday evening Mr Mapleson—or, rather, Mr Henry Mapleson, on his behalf—opened this house for a season of Italian Opera at cheap prices. As a matter of course there was a crowded house, scarcely a seat being vacant anywhere, and thus once more was the argument of those who contend that opera is possible with the general public strengthened by fact. In the present doings at her Majesty's we see the opera of the future—not necessarily the Italian opera, because a time is coming when the domination of this once powerful but now almost effete form will pass away. But Italian or not, we shall soon have the lyric drama presented to us on practical and common-sense principles, and no longer bolstered up by a supposed necessary connection with fashion, fancy prices, and fancy *prime donne*—a connection which has long been eating the heart out of it. Let Mr Mapleson conduct this winter season on the assumption that his cheap public are judges of what is offered them, and we shall be much surprised if, at its close, he do not again see reasons for putting trust in "cheap prices," which attract the many, rather than in an extravagant tariff which suits but few. For the desired result, however, it is necessary to get rid of any lingering notion that faulty representations are good enough for the money. Mr Mapleson's winter supporters are the real musical public, and not hangers-on of fashion, or people who go to the opera to see and be seen. They of all others know how to applaud a good performance and resent a bad one, and, though they do not expect to bask in the splendour of "stars," they rightly demand that the best shall be accomplished with respectable means. It is important to insist upon a recognition of this fact, since what is done with regard to it must in a greater or less degree determine the result of the whole enterprise.

For the opening night Verdi's *Aida* was wisely chosen. Produced during the so-called regular season with unusual scenic and other effects, and then much talked of, it was natural that the public for whom the manager now caters should regard the work with some curiosity. Hence, in great measure, the crowded attendance. For the rest—that is to say, the interested attitude of the house, the liberal applause, and obvious satisfaction—Verdi and his exponents were accountable on grounds the reverse of mysterious. As to the exponents, there could hardly have been a beforehand assurance of this, since the cast almost entirely differed from that made earlier in the year. On the present occasion Mme Marie Roze succeeded Miss Kellogg as *Aida*, and warranted the confidence inspired by the success she had made with the same character in America. Like all artists, Mme Roze is more satisfactory in some parts than in others, while finding among the various styles of dramatic music those with which she can produce special results. As to both respects, she seems well suited by *Aida*, and in particular must her representation of the African slave be commended for its intelligence and feeling. There were times—for instance, during the finale of the second act, and the duets with Rhadames and Amonasro in Act III.—when Mme Roze allowed dramatic intensity to approach the border of exaggeration. But the limit was never actually touched, nor to those who entered fully into sympathy with the story did the passion of the artist appear overstrained. Mme Roze's success was not limited to these *lours de force*. If her singing at times conveyed an idea that the emotion of the actress slightly overcame the discretion of the vocalist it was always expressive and marked by a just appreciation of the sentiment to be conveyed, while in the pathetic closing scene Mme Roze proved that she knows how to exercise the refined power which is conveyed by subtler means than noise and gesticulation. She was much applauded, and several times recalled in the course of her successful performance. As Amneris Mme Trebelli showed no falling-away from the standard of her previous efforts in the same part. Some portions of the music are above her natural register, and the strain to reach them is obvious; but elsewhere the charm of her voice and the polish of her style are fully exerted and felt. We need not add that Mme Trebelli's conception of the part lacks neither force nor pathos, which qualities the audience of Saturday night recognised in unmistakable fashion. Signor Frapolli repeated his occasional Rhadames of the summer season with considerable effect; Signor Susini gave the music of the King in style and tones alike dignified; and Signor Pinto was a Ramfis with whom little or no fault could be found, and whose work in a part of greater prominence will be followed with attention. As Amonasro, Signor Pantaleoni manifested a tendency to exaggeration. He appeared to labour under the idea that an African monarch is a most demonstrative person, who stalks and writhes and creeps and bounds as though he had taken lessons in succession of African wild beasts. Moreover, he persists in addressing the audience, after the worst manner of Italian artists, instead of confining his attention to the characters on the stage. Nevertheless, Signor Pantaleoni is, in his way, a performer of no mean power, and he possesses a voice not

often exceeded for quality and sonority. Hence, it may be, he will better commend himself in a part which makes no demand upon the artist's notion of barbarous potentates. With regard to chorus and orchestra, we will only say now that all the energy of the management should be devoted to securing greater efficiency than was manifested on Saturday night. It is doubtful whether *Aida* was fully rehearsed, and, if neglect of due preparation be continued, the consequences are sure to be serious. Signor Li Calsi conducted in his usual careful style.

The performance of Monday night was signalized by the return to our stage of Mdle Ilma di Murska, after an absence of several years, during which she extended her labours to the southern and western hemispheres, and made herself almost as well known in the theatres of Australia and the United States as she was before in those of England. Amateurs whose experience of opera goes back thirteen years must well remember the peculiar impression made by the Hungarian artist in characters, such as Marguerite de Valois, which permitted a full display of her vocal facility, and in others—such as Senta, performed by Mdle di Murska at Drury Lane in 1870—which afforded scope for the exercise of instinctive and original powers, more easily appreciated in the consciousness of the observer than described in words. To the reputation of a finished artist Mdle di Murska could never lay claim. But as a bravura singer she has always been fluent and sometimes bold, to the verge of rashness, while as an actress she has never failed to exercise the charm of individuality, having her own way of doing things, and rarely doing anything twice in exactly the same manner. An artist of whom this can be said may exhibit defects, but stands out from the common herd, and is one of whom the public do not willingly lose sight. Herein lies the reason why, though others, technically more accomplished, perhaps, have passed from amongst us into forgetfulness, Mdle di Murska has been remembered through prolonged absence, and is now heard with something of the old interest. It would be absurd to pretend that the advance of time and constant wear and tear have produced no effect upon the lady's voice. She never had any low notes worth speaking of, and she has none now, while her medium tones have plainly deteriorated in quality and force. On these, however, Mdle di Murska relied at no period of her career, and happily her highest register, together with the facile use of its resources which has always distinguished her, remains practically unimpaired. The Hungarian artist, therefore, is still equal to good service, and though persons who now make her acquaintance for the first time do not see her at her best, others are able to recognize the characteristics which years ago obtained a good deal of flattering recognition. The opera chosen for Mdle di Murska's *rentrée* was *Dinorah*, Meyerbeer's Breton heroine having long been prominent in her repertory for reasons easily referable to the idiosyncrasies of the artist. Between the *Dinorah* of the present and that of the past there is not much difference calling for notice. The later embodiment is a little less sprightly and wayward than the earlier, but may be accepted as substantially the same character, and, therefore, claims a renewal of former praise. Especially is it consistent in keeping the idea of the heroine's madness well before the observer. On this point not a few representatives of the part are either neglectful altogether or so inadequately mindful as to make the result ludicrous. But the keynote of the character lies here, and Mdle di Murska, with an instinctive perception of the fact, never ceases to make it heard. From a vocal point of view the lady's greatest success was gained in the Shadow Song, which she gave, all things considered, with astonishing effect, and the latter portion of which she was compelled to repeat. Elsewhere, though the means used were not invariably adequate either to the artist's intention or the demands of the music, Mdle di Murska's efforts were recommended by an intelligence able, like charity, to cover a multitude of sins. She received fairly good support from her colleagues, Mme Pisani obtaining deserved applause for her rendering of the Goatherd's song, while as the poltroon Correntino Signor Frapolli sang correctly, and acted in a manner so vivacious as almost to exaggerate the extreme terrors endured by the Breton peasant. The representative of Hoel, Signor Rota, gave great satisfaction, both by his natural acting and by singing which was always that of an artist. Signor Rota's re-appearance is an important feature of the season. He may ever be depended upon to do his work well, and to give the measure and kind of satisfaction which best please a really musical audience. Both orchestra and chorus again failed to reach the mark of an efficient performance—a fact about which the friends of the enterprise might feel uneasy were they not assured that the management will insist upon remedial measures at whatever inconvenience to those concerned. The conductor was Mr John Hill, whose services have been engaged, it would seem, for the performances in which Mdle Ilma di Murska takes part.

On Tuesday the irresistible *Carmen* drew a crowded house, and

was received with as much favour as ever. At present this is one of the few operas that keep before the public without essential help from, or dependence upon, those who take part in its performance. It matters comparatively little who plays the vicious little gipsy, or the loving Michaela; while the representative of the weak brigadier may be anybody for all that concerns a public equally indifferent to the name of him who blusters through the part of the Toréador. In this case we may say with emphasis "the play's the thing;" and truly the operatic version of *Merimée's* romantic story, together with the ceaseless charm of music unsurpassed for vivid characterization, exercises an influence so powerful as to need help from none. All the same, however, the opera gains in proportion to the merits of its artists, and on Tuesday it had the advantage of Miss Minnie Hauk's *Carmen*, an embodiment which we but faintly praise in describing it as second to none. Miss Hauk continues to perfect her representation of the wilful and heartless gipsy. From the first she brought to it qualities of rare art, and these are now so far supplemented that it is difficult to see where or how her creation could be improved. Upon this matter, however, there is no need to dilate as though the public refused their homage. Miss Hauk's *Carmen* was recognised at the outset as a remarkable effort, and is now accepted as, in its way, unsurpassed. The American lady's performance on Tuesday night amounted to a continued success, the crowded house following it from point to point not only with applause, but with the unflagging attention which is far better than spasmodic effusiveness. No doubt Miss Hauk's *Carmen* will remain an abiding feature of the season. Mdlle Lido made a favourable impression in the engaging part of Michaela. Her fresh, pleasant voice and unaffected style were particularly noticeable in the third act, when the simple maiden strives by the force of her pleading to draw Don José from his dangerous associates. So well did Mdlle Lido do her work here that the resultant applause might well have been accepted as reason for an encore. Don José had a fair acting representative in Signor Tecchi, and the burly bull-fighter was played with much energy by Signor Pantaleoni, whose rendering of the popular song in his part had to be repeated. Of the minor characters it will suffice to mention the Dancairo of Signor Zoboli, whose experience and intelligence may always be depended upon to make as much of a small part as possible. The orchestra on this occasion was better than heretofore, but the chorus still left room for improvement.

—D. T.
On Wednesday evening Mdlle Ilma di Murska appeared in the familiar part of Lucia di Lammermoor, with Signor Brignoli as Edgardo. On Thursday *Aida* was repeated, with Mme Marie Roze in the principal character. On Friday *Mignon* was given, with Miss Minnie Hauk as the heroine (first time in England), Mdlle Ilma di Murska as Filina, Mme Trebelli as Federico, and Mr Conly (his first appearance in England) as Lotario. This evening Gounod's *Faust* is announced, with Mme Hélène Crosmond as Margherita.

THE BOARD OF WORKS AND THE GAITY.

(To the Editor of the "Musical World.")

SIR,—I see from reports in the public press that the Metropolitan Board of Works, acting under its new-born Parliamentary powers, has been amusing itself by making a survey and drawing plans of the exits and entrances of the Gaiety Theatre. Knowing the construction and capabilities of this theatre, and knowing how many places of amusement there are in London that ought never to have been built, and certainly ought never to have been licensed, it seems to me that the Board of Works in this case is rather on the wrong scent. A theatre that has free access to four streets—east, west, north, and south—that has from three to five exit staircases on every floor, and that is insured at a much lower rate than most other London playhouses, because of its fireproof structure, need give very little concern to the Board of Works or any other surveying authority. Yours, &c.,

JOHN HOLLINGSHEAD.

October 19.

WE understand that Mme Albani has very generously sent a cheque for £20 to the Festival Committee, as a contribution to the collections in aid of the General Hospital and Royal Infirmary. —*Bristol Mercury*.

The production of Goldmark's *Königin von Saba* at the Theatre Royal, Dresden, is postponed for a short time in consequence of the illness of Herr C. Riese.

FRANKFORT-ON-THE-MAINE.—The motive of Herr Stockhausen's dismissal from the post held by him in the Hoch Conservatory is said to have been his demand that he should be at liberty to devote one hour instead of merely, as hitherto, only 40 minutes a-week to each first-class student.

ENGLISH COMPOSERS.

(To the Editor of the "Musical World.")

DEAR SIR,—Appropos of the present discussion in your columns anent English neglect of English composers, it may interest some of your readers to know what course events are taking in a town notorious for its German proclivities, a town which furnishes a very large contingent to Leipzig and Frankfort conservatoires, a town where Dr Bulow "finds his warmest welcome," and a town in which long-haired professors of the divine art get up in a body and leave the halls when Mendelssohn is played.

In this town are announced for the coming season several works eminently English, and by English composers. Sir S. Bennett's *May Queen* (anything but a novelty here, despite Mr Kuhe), Professor Macfarren's *May Day*, Henry Gadsby's *Alcestis* and *Lord of the Isles*, and, I have reason to believe, his earlier work, *Out of the Deep*, Sir M. Costa's *The Dream*, and minor works by Englishmen; all these are to be given by prominent choral societies, and may be contrasted with Max Bruch's *Lay of the Bell*, Goetz's *Nemio* and "By the Waters of Babylon."

As to the neglect of Sir S. Bennett, I can only say that I have this year produced the *Woman of Samaria* before an audience familiar with every note of this beautiful work, which has not only been produced several times previously, but will also be performed again this season, if my information be correct.

Surely these facts are not without significance, in a city so thoroughly absorbed in admiration of modern virtuosi as is this, a city of which I can say, from experience, that I believe it to contain more genuine and cultivated musicians and more critical audiences than any town of like proportions I have yet visited.

Your obedient servant,

G. E. L.

Edinburgh, October 11th, 1879.

LIFE PARTED.*

(Impromptu for Music.)

I held her in my trembling arms and prest
Wild kisses on her lips, her hands, her hair,
Folding her closely to my throbbing breast,
Whence hope had fled—where reign'd alone despair.
The tears fell thickly from her tender eyes,
White were her lips, and ashen white her cheek,
For we were forced to breathe that word in sighs
No loving, breaking heart could ever speak!
And when in passionate pain I cried,
"O would, O would that I had died,
Ere grief had touch'd thy gentle life, O love!"
She whisper'd softly, "Say not so,
For now, in perfect bliss, we know
That we shall meet, when life is o'er, above!"
I wander'd far into the Eastern land,
Where amber'd crimson crowns each setting sun,
And now I'm waiting on a holy strand
Until my day of toil is fully run.
She was too fragile to live on all lone,
So Mercy raised her to its sheltering breast,
And near our parting tryst my gentle one
Lies sleeping now in her sweet, perfect rest.
And when in weariness I sigh,
Or call on Death with passion's cry,
I hear her answer from her home above,
"Ah! hush! be patient, I am near,
Thy Guardian Angel ever, dear,
And thou art coming soon,
My love! my love!"

* Copyright.

A SOLDIER'S DAUGHTER.

BRUNSWICK.—Herr Bertram celebrated on the 1st inst. the 50th anniversary of his career as a member of the chorus at the Ducal Theatre. He was presented with a dozen silver spoons by the members of the operatic and dramatic companies, and with a gold watch by his fellow members, ladies and gentlemen, of the chorus.

VIENNA.—After being laid up for several months by a severe rheumatic attack, Mdlle Gindele, a great favourite with the public, will shortly return to her duties at the Imperial Operahouse. Less fortunate than the lady, Herr Doppler, who, besides being a *Capellmeister* of the theatre, officiated as first flautist, has been compelled by a chronic complaint to resign the latter post. His former colleagues have presented him with an address in which they dwell on the services he rendered to the orchestra of the Operahouse and likewise to the Philharmonic Concerts.

MONDAY POPULAR CONCERTS, ST JAMES'S HALL.

TWENTY-SECOND SEASON, 1879-80.

DIRECTOR—MR S. ARTHUR CHAPPELL.

THE CONCERTS of the TWENTY-SECOND SEASON will take place as follows, viz.:

MONDAY, Nov. 3, 1879	MONDAY, Dec. 22, 1879	MONDAY, Feb. 16, 1880
MONDAY, Nov. 10, 1879	MONDAY, Jan. 5, 1880	MONDAY, Feb. 23, 1880
MONDAY, Nov. 17, 1879	MONDAY, Jan. 12, 1880	MONDAY, March 1, 1880
MONDAY, Nov. 24, 1879	MONDAY, Jan. 19, 1880	MONDAY, March 8, 1880
MONDAY, Dec. 1, 1879	MONDAY, Jan. 26, 1880	MONDAY, March 15, 1880
MONDAY, Dec. 8, 1879	MONDAY, Feb. 2, 1880	MONDAY, March 22, 1880
MONDAY, Dec. 15, 1879	MONDAY, Feb. 9, 1880	

Subscription Tickets (transferable) are issued for the whole Series of 20 Monday Evening Concerts, extending from Monday, Nov. 3, to March 22; price £5 for each Sofa Stall.

SATURDAY POPULAR CONCERTS.

Eighteen MORNING PERFORMANCES will be given as follows, viz.:

SATURDAY, Nov. 8, 1879	SATURDAY, Dec. 20, 1879	SATURDAY, Feb. 14, 1880
SATURDAY, Nov. 15, 1879	SATURDAY, Jan. 10, 1880	SATURDAY, Feb. 21, 1880
SATURDAY, Nov. 22, 1879	SATURDAY, Jan. 17, 1880	SATURDAY, Feb. 28, 1880
SATURDAY, Nov. 29, 1879	SATURDAY, Jan. 24, 1880	SATURDAY, March 6, 1880
SATURDAY, Dec. 6, 1879	SATURDAY, Jan. 31, 1880	SATURDAY, March 13, 1880
SATURDAY, Dec. 13, 1879	SATURDAY, Feb. 7, 1880	SATURDAY, March 20, 1880

Subscription Tickets (transferable) are issued for the 18 Morning Concerts, extending from Saturday Afternoon, Nov. 8, to March 20; price £4 10s. for each Sofa Stall.

THE FIRST MONDAY POPULAR CONCERT OF THE SEASON

Will take place on

MONDAY EVENING, NOV. 3, 1879,

To commence at Eight o'clock precisely.

Programme.

PART I.

QUARTET, in B flat, Op. 50, No. 1, for two violins, viola, and violoncello (first time) ... Haydn.
AIR ... Handel.
SONATA, in D major, Op. 18, for pianoforte and violoncello ... Rubinstein.

PART II.

CHACONNE, for violin alone ... Vitali.
AIR, "Und ob die Wolke" ... Weber.
TRIO, in E flat, Op. 70, No. 2, for pianoforte, violin, and violoncello ... Beethoven.
Executants—M^{rs} NORMAN-NERUDA, M^{lle} JANOTHA; M^{rs} L. RIES, ZERBINI, and PIATTI.

Vocalist—Miss LILLIAN BAILEY.

Stalls, 7s.; Balcony, 3s.; Admission, One Shilling. Programmes and Tickets to be obtained of CHAPPELL & Co., 50, New Bond Street; and at Austin's, 28, Piccadilly.

TO CORRESPONDENTS.

POLKAW.—Thomas Hood the Elder—comic or serious. *Hoch!*

MARRIAGE.

On October 19, at Berlin, FELIX SEMON, M.D., M.R.C.P., of 59, Welbeck Street, Cavendish Square, to AUGUSTE LOUISE DORETTE, only daughter of the late HEINRICH REDEKER, Esq., of Cloppenburg, Oldenburg.

DEATH.

On October 16, at his residence, 1, Inverness Gardens, Campden Hill, Kensington, HENRY ROUGIER, Esq., aged 57.

M^{rs} ADELINA PATTI is in Paris, staying at the Hôtel Bedford. At the rehearsal for the concert given at the Trocadéro on Thursday the excitement and delight of the orchestra at her singing was so great that it knew no bounds. The last phrases of her cavatina were absolutely abandoned, so eager were conductor and orchestra to felicitate themselves over the happy event of her coming. The concert was an immense success for the celebrated singer. She was re-called ten times one after another by an enthusiastic house, and had several times to repeat her pieces. Greater enthusiasm could not have been shown, and never was the great artist heard to better advantage. M^{rs} Patti intends visiting Berlin, Dresden, Munich, and Vienna, and giving a series of representations during November, December, and January, and then return to Paris to fulfil her engagement with M. Merelli at the Gaité.—J. P.

To ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyle Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.

The Musical World.

LONDON, SATURDAY, OCTOBER 25, 1879.

IGJEN OG IGJEN.

*On days when I have dreamt of you
The night before,
I feel that I could sing all day
—Just as the morning skylarks do,
Singing a free and joyous lay
On Heaven's shore.*

*Up and alone the skylark soars
Out of the dew,
He sings to himself in the utmost sky
And the gift of his golden gladness pours,
As the sun-song heaves in his heart so high,
The whole world through.*

*And what but a dream like mine could give
A joy so true,
A joy that lights a song in the day:
Oh for a lay that my joy might live,
For all I can cry is—I love you—and say
Last night I dreamt of you.*

ECHO.

*Springing and singing up high, up high,
Sipping the sun in the utmost sky,
Screaming the joy of a holiest song,
Leaving the poet below him to long,
To long, far away, for a wing as strong,
To long, far beneath, for as sweet a voice,
That he too in his love might soar and rejoice,
Flinging glad wildness all over the world,
Heart-broken with happiness,—Heavenward hurled.*

Polkaw.

To the author of "Rosalie."

(To the Editor of the "Musical World.")

SIR,—A short time ago, I addressed you a few lines in reference to that sparkling production, *H.M.S. Pinafore*, and communicated the somewhat surprising fact of its being better understood, better placed on the stage, and better acted in America than here in London, although in London it was got up under the superintendence of Messrs W. S. Gilbert and A. Sullivan themselves, who might be supposed more likely than anyone else to know their own intentions. But this, as I had the honour to suggest in the letter to which reference has been made, is now demonstrated to be a worn-out, old-world error of us Britishers. With your permission, I will once more choose the same theme, being moved thereto for two reasons. The first is that I feel a natural glow of patriotism at the thought that *H.M.S. Pinafore* may influence the destinies of the great American Republic, and, consequently, of the world; and the second, that I am pleased to have an opportunity of supplying your readers with a few authentic particulars of the effect travel has had upon General Grant, the modern Ulysses, who, like his prototype in antiquity,

"Multorum providus urbes
Et mores hominum inspicit."

You will observe that I use the epithet "authentic." I do

so advisedly and deliberately; I cannot suppose the author of the account whence I derive my information, and which appeared in the New York *Musical Times*, would venture to say anything not strictly and literally true of the famous soldier who was twice elected President of the United States. As to any objections which may be raised against *H.M.S. Pinafore* affecting the course of American and European politics, I reply that this would not be the first time the destinies of nations have been swayed by the force of music. I will not insult your readers by mentioning a long list of illustrations. Two—with power to add to their number—the “Marseillaise” and the “Parisienne,” will amply suffice.

I learn, then, from an article, headed somewhat cavalierly “Grant at *Pinafore*,” in your American contemporary, that, when at St Francisco lately, the General visited the theatre. Never having seen the celebrated “nautical comic opera,” he enquired—while gazing on his programme, printed, like those for reigning personages generally, on white satin—whether *H.M.S. Pinafore* was “a new piece?” I regret to add that one of his Suite replied with a low bow and an unblushing contempt for veracity, “Yes, your Excellence; this is the first performance.” But courtiers are everywhere the same. After a few remarks on the title, which he characterised as a “queer one,” the illustrious visitor listened with dignified attention to the overture, and, when the curtain had risen on the quarter-deck, smiled contentedly, remarking that he supposed the authors desired to remind him of the many quarter-decks he himself had paced. At the chorus: “We sail the ocean blue,” he started, and murmured he had heard it whistled by the Emperor of Japan or the Maharajah of Mysore, and that the distinguished whistler—whichever of the two it might be—had asserted it was a national hymn. Here I may be allowed to ask parenthetically: What greater proof than this could there be of the universal popularity enjoyed by Messrs Gilbert and Sullivan’s work? Still referring to the chorus, the ex-President stated his conviction that it had “much more snap to it” than “Hail, Columbia.” I am ignorant what “snap” is, but my ignorance does not prevent the compliment from being, no doubt, a very grand one for the authors. Little Buttercup was pronounced a goose for not knowing why she was called by that name, and, as may be supposed, intense indignation was excited in the mind of the General, bred up as he has been in republican respect for social equality, that a common sailor like Ralph should dare to love above his station. More indignation was aroused at the urbane manner in which the Captain bids good morning to his crew. Such politeness was pronounced “too thin,” while the crew were set down as democrats and civil service reformers. Josephine’s pathetic ballad: “Sorry her lot who loves too well,” pleased the General exceedingly; so did the lady herself, as, in a whisper not loud enough to be heard by Mrs Grant, he informed one of his Aides-de-Camp, adding that she reminded him of many European princesses. The Sisters, the Cousins, and the Aunts, too, gratified him much. With Sir Joseph Porter, K.C.B., he was deeply impressed, pronouncing him a self-made man, like himself. “Any man,” he observed, “who has polished up the handle of a big front door, and turns out to be a commodore, deserves unstinted praise. The first part of the performance seems slightly tinged with frivolity; it greatly improves, however, and this is solid, serious work. I am glad I have come. I will decorate Mr Gilbert and Verdi. Send him my portrait studded with diamonds (Brazilian, remember), and tell him I am pleased he has made a companion piece to *Lohengrin* which I once read about in the *Herald*.” As he spoke, somewhat loudly, several vigorous hisses, chiefly from the gallery, reminded him that a few ill-

bred, low-minded persons considered silence desirable. The manifestation could not fail to strike as indecorous a man holding so exalted a position, and elicited some reference to his friends MacMahon, the Emperor Wilhelm, and the Bob-bachee Bahadoor of Hyderabad, and the course they would have pursued under the circumstances. It was some time before he cooled down, but the glee, and more especially the line, “His nose should pant and his lip should curl,” entirely restored his good humour. I should require too much of your space were I to give a detailed description of the effect produced on the General by the second act. I will, therefore, briefly state that he gradually became quite enthusiastic, and at the fall of the curtain declared himself delighted.

On leaving the theatre, attended by some eighteen or twenty epauletted Aides-de-camp—for, with true republican simplicity, he never goes anywhere without a brilliant and numerous staff—he proceeded to receive thirty thousand Californian workmen. When in the middle of his speech, he was interrupted by some rude miscreant, who halloed out, “I say, Grant, will you ever run for the Presidency again?” “Never!” answered the renowned warrior with calm but conscious dignity. “What, never?” shouted thousands of rough voices.

It is impossible to say what the General might have replied but for the performance he had just witnessed. As it was, his mind at once grasped the situation. He saw an opportunity for encouraging his adherents, for recalling the wavering to his banner, and for crushing his opponents; he perceived that he had now a chance of clearing up all doubts as to his future plans; he felt that, by offering him, ready to his tongue, the very best answer possible, *H.M.S. Pinafore* was destined to exercise a profound and permanent influence for good or evil—probably the former—on America, and, therefore, as a matter of course, on the Universe itself. So, fully alive to the portentous step he was taking, he uttered with emphatic deliberation the two now monumental words: “HARDLY EVER!” X.

OCCASIONAL NOTES.

M^{ME} ALBANI will leave England on the 8th November and not return until March, 1880, for the opera season at Covent Garden. She is engaged to sing at Florence, Milan, and other Italian cities, and will finish her Continental tour by a series of performances in Brussels. Wherever she appears it may be taken for granted that the charming and gifted Canadian will meet with the enthusiastic welcome to which she is so justly entitled. Next year amateurs will witness the shining of two bright luminaries, in place of one—Adelina Patti and Emma Albani, or Emma Albani and Adelina Patti; Sun and Moon, or Moon and Sun, as the case may be, alternately. Mr Gye is to be felicitated.

M^{DE} MONTIGNY-RÉMAURY, Empress of all the Pianistes within the domains of the French Republic, has returned to Paris. Her performance of Beethoven’s scarcely ever heard Concerto in C major at the Crystal Palace last Saturday will be remembered as one of the noticeable incidents of the Autumn and Winter Musical Season. M^{de} Rémaury’s next destination is Vienna, where she will surprise and delight the Austrians (Dr Hanslick, it is to be hoped, among the rest).

MR TOOLE laid, on Saturday afternoon, the 11th inst., the foundation stone of a new theatre in Glasgow, in the presence of about 700 gentlemen.

At a meeting of the committee of the Sacred Harmonic Society, on Tuesday evening, it was decided that, as the directors of Exeter Hall were now in a position to continue the society’s tenancy of the hall, the society’s concerts should be continued in

that building as heretofore. The opening concert of the forty-eighth season will therefore take place in November. The committee understand that the building will not be available for musical purposes after October next, and the concerts for the season 1879-80 will therefore be the final series given by the society at Exeter Hall.

ANNEXED are the respective ages of the following thirty-six composers:—Gossec, 96; Auber, 90; Monsigny, 88; Campra, 84; Cherubini, 82; Rameau, 81; Haydn, 77; Spontini, 77; Rossini, 76; Salieri, 75; Handel, 74; Paisiello, 74; Lesueur, 74; Gluck, 73; Piccini, 72; Grétry, 72; Meyerbeer, 70; J. S. Bach, 65; Halévy, 63; Boieldieu, 59; Beethoven, 57; Dalayrac, 56; Lulli, 54; Méhul, 54; A. Adam, 53; Donizetti, 50; Cimarosa, 47; Nicolo, 43; Hérold, 41; Weber, 40; Chopin, 39; Mendelssohn, 38; Mozart, 35; Bellini, 33; Schubert, 31; and Pergolese, 26.

"*Tannhäuser* at Church!" Such are the words with which the *Neue Berliner Musikzeitung* heads the following lines:—"Who would ever have believed that anything out of the most mundane and 'sinfullest' of all operas could find its way into a church? Yet the annexed announcement is extracted literally from the Vienna *Fremdenblatt*: 'To-morrow, Sunday, at 10, Herr Max v. Weinzierl, *Capellmeister*, will conduct, in the Old Catholic Salvator Church, the Prayer from R. Wagner's *Tannhäuser* (vocalist, Mad. Klaus) and J. S. Bach's Fantasia in A minor.'

MR W. J. DIXON.—The many friends of Mr W. Hepworth Dixon will hear with regret that he has had the misfortune to lose his eldest son, Mr William Jerrold Dixon, who died at Dublin on Monday morning, after a few days' illness. Mr W. J. Dixon, who was little more than thirty years of age, was a godson of the late Douglas Jerrold. He was called to the bar, but chiefly devoted himself to literature, and was a regular contributor to some of the magazines and the author of one or two comediettas. Some years ago Mr Dixon distinguished himself by a conspicuous act of gallantry in saving the lives of several persons who were immersed in the ornamental water in Regent's Park through the breaking of the ice. He was for many years honorary secretary of the Savage Club, and had lately been appointed secretary to the Dublin Sanitary Commission, which concluded its labours on Saturday last.—*Daily News*.

A FRENCH musical journal has published two letters, written by the old Flemish traveller, Jerome de Cockx, to Jan van Stiegen, of Antwerp, and discovered some time ago by M. Fétis. Cockx visited Martin Luther at Wittenberg, and of the great Reformer he chiefly speaks in these documents, more especially of his passion for music. On first visiting Luther, the worthy Fleming observed in the room a flute and a guitar, pointing to which his host said: "*When I am weary of writing, when my brain grows heavy, or when the devil comes to play me one of his tricks, I take my flute and play an air, whereupon my ideas return fresh as a flower dipped in water, the devil takes flight, and I resume my work with new ardour.*" Then Luther drank to the musicians of Flanders, especially to Joaquin, of whom he acutely said, "*Joaquin governs the notes, the others are governed by them. I do not love those who do not love music. Every schoolmaster ought to be a musician; no preacher ought to mount the pulpit till he has learnt his sol-fa.*" Cockx further tells how he spent an evening at a tavern with Luther and his disciples, who, over their cups of wine or beer, sang "songs which are not sung, and never will be sung, in our Catholic Flanders." On this occasion Luther said, "*Music is in a fashion, a discipline and a schoolmistress. She teaches us to be more amiable and more pleasant, more modest and more intelligent. The devil will laugh less if we sing; for I have already said, he, the artificer of disorder and trouble, hates music, which is the symbol of harmonious order.*" Whereupon the whole band sang "*Mensch willst du leben*" in such learned harmony that worthy Master Cockx shed tears, and took Luther's hand, "all heretic as it was." "I know not," he wrote, "what posterity will say of Martin Luther on the subject of his acts against the Church his Mother, whom he smites daily like a parricide, but I believe that he will be considered as a great musician."—*D. T.*

MR COLNAGHI, English Consul, gives, in his annual Report, some interesting facts concerning the theatrical agencies, the Scala Theatre, and other things connected with the stage, in Milan. It is calculated that the capital employed there in theatrical matters exceeds annually 6,000,000 francs, the direct profit from which may be reckoned as 1,000,000 francs, and the indirect profit for the town at double that amount. Milan possesses 32 first-class theatrical agencies, where artists are engaged for the home theatres of Rome, Naples, Turin, Florence, and so on, as well as for the most considerable theatres in other parts of Europe, in North and South America, and in India. During the season of 1875-1876 engagements were made through these agencies with 723 chorus singers (520 male and 203 female), 18 of them being for Covent Garden, 18 for Drury Lane, and 10 for other places in the British Isles. The average number of musicians engaged for Italy is 420, but, if to these are added those engaged for the various springs and bathing-towns in Italy as well as for foreign theatres, the number cannot be less than 1,000. The houses of business in Milan connected with the stage are about 85. The manufacture of silk fleshings constitutes an important branch of trade, employing, in all probability, close upon 1,000 persons. The larger houses, with the exception of those which manufacture "specialities," do not, however, confine their dealings to theatres alone. At the "Sartoria Lamperoni," now employed for the Scala, about 400,000 francs are spent annually for materials and wages, and two dyeing establishments are kept continually going. A great number of the costumes are ordered for foreign countries. Milan possesses 7 music-publishing firms, employing 360 persons; 14 musical and theatrical papers; 13 dancing-masters and dancing-mistresses; and 16 ballet-masters and composers of ballets. The annual engagements of ballet-masters, pantomimists, and ballet-dancers (male and female) are, for Italy and foreign countries, about 500. In the School for Female Chorus-Singing attached to the Scala and maintained by the Municipality, 158 pupils were received in the year 1864-65. These pupils always commanded higher salaries than other female members of the chorus, and some were even engaged as solo singers. A free dancing-school, formerly a Government institution but now supported out of the city funds, is attended by from 50 to 60 pupils.

CONCERTS.

MRS JOHN MACFARREN gave a pianoforte and vocal concert on Monday, October 13th, at Tulse Hill, in the Holy Trinity School-room, utilized, conveniently, as a concert-hall. The able pianist was highly successful throughout the evening in several attractive pieces by Schubert, Mendelssohn, Weber, Rubinstein, Raff, Jaell, Brissac, &c., to each and all of which she gave due significance and effect by the brilliancy and finish of her execution. Miss Saldie Singleton, Miss McKenzie, Mr Seligmann, and Mr Arthur Oswald sang Professor Macfarren's unaccompanied part-song, "The Cuckoo." The two ladies pleased greatly in Balfe's duet, "Trust her not;" Mr Oswald gave with spirit Sullivan's "A life that lives for thee;" Miss McKenzie was encored in "Twickenham Ferry;" and Rindogger's trio, "I Naviganti" ("The Mariners"), was most effectively rendered by Miss Singleton, Messrs Seligmann and Oswald. The concert gave unequivocal satisfaction to an audience which included many of the best families of the neighbourhood.

AT Langham Hall, on Tuesday, October 14th, the members of the Argus Cricket Club gave a concert and dramatic entertainment, which was in every way successful. Songs were contributed by Misses E. Hardy, Thorne, Ellen Marchant, Messrs Page and Holland. Miss Dunbar Perkins, as solo violinist, proved herself again an efficient and accomplished artist, playing "I Lombardi," (Vieuxtemps), in her most finished style. Praise is due to Miss Nellie Chaplin, who, undertaking double duty, that of accompanist and pianist, gave entire satisfaction. Her sister, Miss Kate Chaplin, added to the success of Braga's "Serenade," sung by Miss E. Hardy, by her performance of the violin *obbligato* part.—*J.*

THE Rob Roy Cricket Club gave their evening concert at the hall of the Drovers' Benevolent Institution on Thursday, October 16th. The vocalists were Misses Frankish, Johnstone, Messrs Cooper, Coward, and Park, all of whom acquitted themselves favourably. Miss Nellie Chaplin and Mr Frederick A. Jensen presided at the piano and played, as duets, the overture to *Le Cheval de Bronze* and Volkmann's Hungarian Dances. The lion's share of applause, during the evening, fell to Miss Kate Chaplin, the violinist, who was unanimously called upon to repeat her fantasia on *Il Trovatore*. Mr Frederick A. Jensen was the accompanist.—*A. B.*

THE Grosvenor Choral Society had their ninety-second monthly concert at the Grosvenor Hall on Friday, October 17th, when selections from the works of Sir H. R. Bishop were performed in the first part of a very well chosen programme—a miscellaneous selection of part-songs, &c., being included in the second. Praise is due to Mr Henry Baker, the conductor, who has evidently devoted much time and great energy to train a choir which rendered the several works allotted to them so very perfectly.—J.

MR WALTER BACHE's recital of Franz Liszt's "original pianoforte and vocal compositions" took place at St James's Hall on Wednesday morning. We subjoin the programme:—

Prelude and Fugue on the theme B-A-C-H; Ballade, No. 1, D flat; "Au bord d'une source;" Polonaise, No. 1, C minor; Etude in F minor (dedicated to E. Liszt); "Etudes d'execution transcendante"—No. 3, "Paysage," and No. 8, "Wilde Jagd;" "Eglogue;" Légende, No. 1, "St François d'Assise;" ("La prédication aux oiseaux"); and Rhapsodie Hongroise, No. 4, E flat.

The vocal pieces were "Es muss ein Wunderbares sein," "Du bist wie eine Blume," and "In Liebeslust" (a love song), sung by Mr Santley, accompanied by Mr Bache.

PROVINCIAL.

LIVERPOOL.—The forty-first season of the Philharmonic Society was brightly inaugurated on Monday evening, October 6th, with a miscellaneous concert. Miss Thursby, the American vocalist, and Mr Joseph Maas, of Carl Rosa fame, were the principal singers, whilst Miss Schirmacher lent the weight of her now firmly-established high name as solo pianist to the instrumental selection, the whole being under the vigorous direction of the veteran Sir Julius Benedict, whose appearance in the orchestra was hailed with a pleasant demonstration of the cordial good feeling existing between himself and those under his control. The programme was as follows:

Part I.—Overture, *Fier-à-bras* (Schubert); Chorus, "Hail! bright abode," *Tannhäuser* (Wagner); Song, "Fiordaliso" (Barri)—Mr Joseph Maas; Concerto Pianoforte, in B minor, Op. 32 (Xaver Scharwenka)—Miss Schirmacher; Aria, "Che pur aspro" (Mozart)—Miss Thursby; Part Song, "Come, live with me" (Sterndale Bennett); Symphony, in B flat (Haydn).

Part II.—Overture, *Mireille* (Gounod); Song, "The Bird that came in Spring" (Benedict)—Miss Thursby; Solo Pianoforte, "Polonaise brillante," arranged for pianoforte and orchestra (Weber)—Miss Schirmacher; Song, "The Message" (Blumenthal)—Mr Joseph Maas; Part Song, "We roam and rule the sea" (Henry Leslie); Duet, "Angiol che vesti" (Gounod)—Miss Thursby and Mr Joseph Maas; Schiller Fest-March (Meyerbeer).

Miss Thursby had full opportunity for the display of the exceptionally high voice with which she is endowed in Mozart's aria, and also in Benedict's charming song—the flute accompaniment to which was made a feature of by M. Brossa. In both she was exceedingly successful, her power of brilliant execution standing her in good stead. Mr Joseph Maas scored a great triumph. His principal selection was Blumenthal's "Message," and this was so exquisitely and artistically sung by him that it must have reminded old *habitués* of a generation ago of the sensation that was wont to be created when Sims Reeves made it a feature at these concerts. The remembrance would be vividly increased by the singing of "Come into the garden, Maud," as an encore. Undoubtedly, in Mr Maas music has gained a tenor of the first calibre, who is as acceptable on a concert-room platform as on the theatre boards. The salient items of the instrumental selection were, of course, Miss Schirmacher's pianoforte contributions. With her wonderful powers of execution, exquisite taste, and refinement, it was but natural that she should choose works in which the highest development of these could be manifested. Xaver Scharwenka, the young Polish composer's concerto, gave her the opportunity, as it proved brimful of difficulties, possessing many tuneful subjects, ever recurring, and, it must be confessed, somewhat difficult to unravel. It is the work of a clever musician, but has the one great fault of the modern over-elaboration and undue length. The same characteristic national character which Chopin lends to his music was not found wanting in this his compatriot's work. Liszt's arrangement of Weber's polonaise is very brilliant, but we must confess to a leaning towards the purists, and would have preferred Weber unimproved (?). Sir Julius Benedict must have felt guilty of something like sacrilege at conducting this alteration of his old master's original idea. Miss Schirmacher, in both her appearances, was most cordially cheered by the audience, receiving encomiums most richly deserved. The band had its work to do in the accompaniments, and, considering the difficulties of the unfamiliar works, overcame them well. A little better acquaintance would doubtless have given increased

delicacy. Haydn's symphony afforded all its old pleasure, its quaint flowing melodiousness coming in fine contrast with the modern compositions. The members of the chorus appeared in full force, and have evidently been strengthened during the recess by the addition of new voices, whose freshness told well in their efforts, especially scoring a success in Bennett's four-part song, wherein that very essential of part-singing, the due marking of light and shade, was capitally brought out.—*Liverpool Post*.

MANCHESTER.—Mr De Jong began his new "Popular Concert" campaign under very favourable circumstances at the Free Trade Hall. The programme was attractive. In addition to the permanent orchestra of sixty performers, the conductors had engaged four clever and popular solo singers, and there was a very large attendance. Some disappointment was caused by the announcement that Mr Lloyd was unable to appear, but an able substitute was provided in Mr Charles Abercrombie, who succeeded in pleasing the audience, and in winning several encores. He has a pleasant tenor voice and evident good taste, which he exhibited in his rendering of the decidedly exacting air from *St Paul*, "Be thou faithful unto death"—in connection with which we ought not to omit a compliment to the playing of the violoncello *obbligato*, by Mr Avison.

TRURO.—A large audience attended the concert given in the Public Rooms on Thursday evening, October 10. The singers were Messrs José Sherrington, May Bell, Annie Butterworth, Messrs Farley, Sinkins, and Santley. The *Cornwall Gazette*, writing about the concert, remarks that Miss Sherrington's rendering of "Angels ever bright and fair" was exquisitely delicate, and expressive—more nearly approaching perfection than we ever heard it given. The audience were captivated, and for the remainder of the evening Miss Sherrington's appearance was the signal for enthusiastic applause. Mr Santley was also in good voice, and good humour too, for he submitted to no fewer than three encores. Mr Santley had quite an ovation from his audience, and he deserved it. Miss Annie Butterworth has much improved since she was last in Truro. Miss May Bell has a sweet and moderately powerful voice and a pleasing style, and did very well as a *débutante*. Miss L. M. Nunn, of Penzance (pupil of M. Sainton), played two violin solos—"Romance," (Sainton) and "Scène de Ballet," (De Beriot)—with admirable finish. The accompanists were Mrs Carter and Mr Nunn.

BRIGHTON.—The appearance of Mdme Campobello at a recent concert at the Royal Aquarium was evidently gratifying to the audience, who testified their satisfaction by the warmth of their applause. At the same concert Miss Lillie Albrecht was pianist. She met with a hearty reception, and her finished performance—writes the *Sussex Daily News*—gained for her the admiration of her numerous listeners. She played a Trio in A major, for piano, violin, and violoncello, with Messrs Lewis and Muscat, by Balfé, which proved one of the most acceptable items in the programme, and a march of her own composition, "Honour and Glory," which obtained for her a hearty "call."

MANCHESTER TOWN HALL.

Programme of Organ Recital by Mr J. Kendrick Pyne.

SATURDAY, OCTOBER 18th:—

Andante and Allegro	...	...	F. E. Bache.
Overture, <i>Semiramide</i>	...	...	Rossini.
Adagio Patetico, "Maid of Orleans Sonata"	...	...	Sir W. Sterndale Bennett.
Prelude and Fugue, in C minor	...	...	J. S. Bach.
Lieder ohne Worte, No. 18, Duetto	...	...	Mendelssohn.
March, <i>Eli</i>	...	...	Sir Michael Costa.

COURT THEATRE.—The programme of this popular little theatre underwent a change last week, when a new comedy, written by H. J. Byron, and entitled *Courtship*; or, *The Three Caskets*, was produced. Despite the weakness of the plot, Mr Byron's comedy was quite successful, proof of which was amply shown by the way in which the audience received it. The characters were ably sustained by Miss Amy Roselle, Mr Coghlan, Mr Wilson Barrett, Mr Anson, &c. The play, which is elegantly "mounted," together with the charming manner in which it is acted, ought to procure for *Courtship* a long "run," which it undoubtedly deserves. A *Clerical Error*, written by H. A. Jones, precedes the comedy, and ought to be seen by those who intend paying a visit to the theatre. It is one of those light, attractive, and simple pieces (capitally acted by Messrs Wilson Barrett, Anson, Arthur Dacre, and Miss Emery) which cannot fail to make every one present confess they have passed an enjoyable half-hour. F. A. B. J.

RACINE AND MUSIC.*

(Continued from page 659.)

II.

Esther was, therefore, neither an "opera," as Dangeau at first announced, nor a simple poetical work "adapted for reciting or singing," as set forth in the license of the original edition. We know, however, that, in the seventeenth century, these names did not possess the particular and special value attached to them at the present day, and that operas retained down to the end of the last century the appellation of "lyric tragedies" given them by Quinault.

In the meantime the grand day was approaching, and while impatience to see this masterpiece, this already celebrated *Esther*, seized on the entire Court, who no longer talked of aught else and kept themselves posted up in the most recent news about it, as they would have done during a campaign of the King, the calm and methodical Dangeau quietly noted down in his diary, under the date of the 7th January, 1689: "The King, after dinner, heard at Mdme de Maintenon's, for the second time, the tragedy of *Esther* rehearsed, with the symphony. Monseigneur and Monsieur le Prince were present." It was on the 26th January, 1689, about four in the afternoon, that the memorable first performance took place. It does not form part of our plan to describe a solemnity of which so much has been said, or to dwell on the enthusiastic success it achieved with the Court, always eager to flatter the caprices of their master, and soon afterwards making it a question of fashion and etiquette to attend a performance of the new tragedy at Saint-Cyr.† It will be sufficient for us to collect the opinions of a few contemporaries as to the musical part of the work and the effect produced by Racine's verses wedded to Moreau's melodies. Nivers, the organist of the household, accompanied on the piano, and the orchestra was made up of the Royal Chamber-Musicians, but the choruses were conducted by four young ladies of the establishment of Saint-Cyr: Mdles de Bourdonné de Champigny, Lefranc de Beaulieu, Le Métayer de la Haye-le-Conte, and Hurault de Saint-Denis. The eldest of these coryphæe was not quite sixteen, while the youngest was only thirteen and a half; most of the actresses, too, reciting or singing, were hardly fifteen, having been chosen by Racine of that age "when girls have still all the graces of infancy without the seductive charms of youth." At the fourth, performance, given on the 5th February, in honour of James II., the dethroned King of England, the rather inexperienced members of the chorus were reinforced by a few professional singers, and the good ladies of Saint-Cyr recorded the fact in their *Memoirs* in lines characterised by touching candour. "We then saw in our house three crowned heads" (Louis XIV., James II., and his Queen) "and nearly all the Princes and Princesses of the blood Royal. The actresses, animated by such august spectators and the anxiety manifested to witness the performance, were excited to greater exertions than ever, and were surprisingly successful. The music was not one of the least attractions of the piece, for we had some beautiful voices, and the King's Musicians enhanced their harmony. The King gave, for that day, some of his best-behaved and most skilful female musicians to be placed among the young ladies, so as to strengthen the chorus of Israelites; they were dressed in the Persian style like the others, for whom this ought to have caused them to be taken, but the persons who did not know them as members of the King's musical establishment perceived very well that they were not our young ladies, in whom were remarked a certain modesty and noble simplicity much more loveable than the affected airs which females of this kind give themselves."

Mdme de Sévigné was, of course, burning to witness a performance, and, after employing every expedient to obtain an invitation, had the indescribable happiness of receiving one for Saturday, the 19th February. She was, indeed, lucky, for, that very same Saturday, after the play, the King received intelligence of the death of the young Queen of Spain, who was carried off in two days, and whose decease at once suspended the Saint-Cyr

representations, which, however, would soon have been interrupted by Lent. A little more and Mdme de Sévigné might not have seen that marvel, "that fine piece of *Esther*" till a year after every one else. Consequently she can scarcely contain herself when relating her visit, and has nothing but admiring formulas for everybody and everything. ". . . I cannot tell you what a superabundance of charm there is in this piece; it is something which is not easily represented and which will never be imitated; it is so perfect and complete a conformity of music, verses, songs, and persons, as to leave nothing to be desired. The young ladies who play kings and other characters were made on purpose; you are attentive and only sorry to see so pleasing a piece ended; everything in it is simple, innocent, sublime, and touching. This fidelity of sacred history inspires respect; all the songs, well suited to the words, which are drawn from the Psalms or from the wisdom of the Bible, and included in the subject, are so beautiful as not to be heard without tears; the measure of approbation bestowed on this piece is that of good taste and attention . . ."

(To be continued.)

THE LATE HENRY ROUGIER, ESQ.

A familiar face will be missed for the future in the arena of musical art, as well as that which includes the studios, the exhibitions, and social gatherings connected with the sister art, painting, from the absence of Henry Rougier, who died on the 16th inst., in the 57th year of his age, after an illness of several months. His constant attendance for many years at the Monday Popular Concerts, the Philharmonic, and other societies devoted to the performance of the works of the great masters, the cultivation of good taste, and the introduction of modern talent amongst composers less known and established, was an evidence of his love and power of appreciating that which was good in itself, and a proof of the desire to acknowledge the claims of merit. Mr Rougier was an accomplished amateur pianist—had a highly cultivated classical taste both in music and painting—was a clever, well-read, and intellectual man, with a power of expressing his thoughts upon most subjects in language of more than ordinary calibre, and possessed of a keen judgment in worldly matters. He was also a genial and kind friend, an admirable companion, with an exuberant flow of conversational ideas, a member of the Stock Exchange, and a director of the Royal Academy of Music.

H. W. G.

October 20th, 1879.

INQUIRY.

DEAR MR EDITOR,—

*What is the tongue that Polkaw writes
A-top of his effusions?
(Or has that dread compositor
Some wild and dire delusions?)
We turn them up, and turn them down,
And turn them round about;
And then conclude the poor old "Deil"
Would never make them out!*

*That grub which in the last week's World
(The Musical of course),
So changes to a butterfly
As things seem getting worse,
Has such a name—supposing that
To be his name above—
It really looks like anything
But three sweet words for "Love!"*

WAGTAIL.

Herr Johann Strauss is hard at work on his new comic opera, *Das Spitzentuch*, to be produced about the middle of December at the Theater an der Wien, Vienna.

Among the new operas produced in Italy during the Carnival will be *Sardanapalo*, by Signor Libani, at the Apollo, Rome; *Elda*, by Signor Catalani, at the Regio, Turin; *Rienzi*, by Signor L. Ricci, at the Fenice, Venice; and *Il Pescatore Italiano* (composer's name not known), at the Teatro Municipale, Nice.

* From *La Revue et Gazette Musicale de Paris*.† A very detailed account will be found in M. Lavallée's book on the House of Saint-Louis, and more especially in M. Achille Taphanel's interesting work: *Le Théâtre de Saint-Cyr*, founded on unpublished documents (8vo, 1876. Baudry).

MUSIC AT BOULOGNE-SUR-MER.

(From a Correspondent.)

The benefit of Mdlle Luigini, on October 2nd, was, as I predicted it would be, a perfect success. *La Chanteuse par Amour*, in which the charming artist displays such versatility, provoked deserved applause; in fact, in the second act of *Giroflé* and the second act of *Le petit Duc*, in addition to the above, Mdlle Luigini gained not only applause, but a wreath, a panier of flowers, and several bouquets. It was when disguised as a *paysanne* in the last named, a beautiful golden wreath, or *couronne*, was handed up to her from the orchestra that Mdlle put in the following "happy gag": "Tiens, ils sont bien gentils dans cette maison-ci."

On October 4th, Mdlle Bélia, from the Opéra-Comique, made her bow in *La Grande Duchesse*, and has since appeared in *Les Cloches de Corneville*, as Serpolette. Mdlle Bélia is gifted with a strong, but not very sympathetic, voice; over which, however, she has perfect control. M. Béard, as General Boum in the former and Boléro in the latter, sustained his reputation of being an intelligent actor.

Le Chevalier de la maison Rouge drame patriotique en 12 tableaux par A. Dumas et Aug. Maquet, entertained a vast audience on Sunday from 6 p.m. till midnight. The success was such that Monday was made an extra night, when the same piece bored the few who, by accident, found out during the day that the doors of the Salle Monsigny would be thrown open at 5.30 p.m. on the same evening. Mentioning "Monsigny," I may as well inform you that the Government has presented to the local museum a handsome marble bust of that composer. Monsigny was born in the Pas de Calais (in fact, was a Boulonnais), at a place called Fouquembourg, and his parents were natives of Devres. A picture by Flament, "*Le dernier banquet des Girondins*," at the Conciergerie, October 30th, 1793, measuring 4½ mètres, has also arrived as a gift of the Government to the same institution. It carried the first prize among the French collection at the Exhibition in 1878.

A curious sort of ceremony took place at the Theatre last night. It seems, by a new decree of M. le Maire, that every artist must make him or herself heard three times—i.e. three *débuts*—before he or she can be approved of, or otherwise dealt with, by the public. So, after the curtain had descended at the end of the first act of *Les Cloches*, the stage-manager stepped forward and read the list of the artists for the coming winter season. After each name, approbation or otherwise was expressed—supposed to be by three of the Conseil Municipal, three juges compétents, and three habitués du Theatre, but in fact, expressed by the the habitués of the parterre—then M. le Commissaire Central de Police, from a private box, gave his verdicts: "M. — est approuvé, Mdlle — est refusée, or renvoyée." At all events, the tenor, baritone, and second chanteuse were "renvoyés," from which fact the manager may perhaps take a lesson.

Mdlle de Joly, who was formerly here, is earning laurels at Ghent, where she has been very successful in the *Barbier*, *Traviata*, and *Aida*, at a salary of 3,000 francs a month.

Herr Reichardt gives a concert at the Etablissement des Bains, on Friday the 24th inst. He has a large chorus of ladies and gentlemen, as well as the assistance of M. Alexandre Guilment, the well-known organist, and Mdlle Carlier Guilment, besides numerous others, whose names, however, do not appear in the programme.—X. T. R.

Boulogne-sur-Mer, 15th Oct.

CONTRAPUNTAL STYLE AND MERE MELODIES.

Oulibicheff, the Russian biographer of Mozart writes: "It may be said that the contrapuntal style, by means of analogy, re-enacts the laws and functions of the understanding on the domain of feeling. And indeed the arrangement and studied sequence of musical thoughts, the beauty of the thematic development, all corresponds to the deductions, proofs, conclusions, illustrations, which a skillful logician knows how to draw from some fruitful proposition. The combination of two or more themes, contrasted in their melodic plan and in their rhythmical movement, gives a type of the mutual approximation of two thoughts, which seem at first to have nothing in common with each other, but out of whose unforeseen contact a design suddenly becomes perceptible, which charms by its novelty and surprises by

its clearness. In short, is not the unity of subject, strictly adhered to and wisely connected with all the incidental and episodic details, alike a merit in the rhetorician and contrapuntist?"

"Mere melodies," observes a writer in *Dwight's Journal of Music*, "even the sweetest and freshest, are sure to pall on frequent repetition. They are like the wild-flowers and the roses. No simple humdrum arpeggio or plain chord accompaniment can save them from becoming hackneyed, though the charm may in certain moods and situations now and then come back. But a pregnant melody, or a melodic theme, thematically developed, and contrapuntally, or polyphonically treated, so that each voice of the harmony moves with a melody of its own, becomes thereby perennial; the counterpoint preserves it, bestows on it the gift of immortality. So we have said more than once in the long course of our journalizing, many times referring to Bach's Chorales for a ready illustration."

Discussing the same subject, Oulibicheff says: "All things have their compensations in this world. If melody is an eternal principle of rejuvenescence for music, so, too, it is an ever present cause of its corruption and its death. By the ease with which it assumes all colours and accommodates itself to all forms, by its subservience to the most moody and transient influences, melody makes any given system of composition appear, so far as the hearers are concerned, to be either native or foreign, antiquated or new. It founds the momentary taste and it destroys it. The instability of this element in music became still greater when coupled with a superficial and almost primitive harmony, such as we find in most of the Italian operas of the eighteenth [and even the nineteenth] century. At first, when it held sole sway, the power of the ruling melody was all the greater for not being clothed upon; but it soon lost its vital charm, since it had surrendered itself with too little reserve to the wishes of the ear. Works in this style, called homophonic (or one-voiced), that is to say, purely melodic, commonly soon wear out; we mark the melancholy progress from indifference to satiety, and from satiety to loathing. They were loved more and more, because they were well-known; then they ceased to be loved, because they were known too well. And then the music is no more than a withered flower, which has outlived its colours and its fragrance, a noble wine which has lost its fine aroma."

"The enjoyments which melody creates are incomparably the most lively; those of counterpoint far more enduring. The former are had gratis; the latter must be purchased by labour and study, like the pleasures of the mind, which they represent in music, so far as it is possible to represent them in that. In the analogies of the melodic style we find again all the expression and emotional power of speech, the passions with their joys and sorrows. Counterpoint occupies the opposite psychological domain; its serious expressions do not harmonize with sensuality; they touch the Infinite on all sides; they address ineffable words to the soul; they talk with it that exalted language of Poesy, which flashes from the vaulted firmament in characters of fire; and the thought readily suggests itself, that, had the stars an audible as they have a visible voice, the mathematical laws, having become euphonious, would spread abroad the combinations of the fugue."

MUSIC FOR THE PEOPLE.

(To the Editors of "The Western Daily Press.")

GENTLEMEN,—It has occurred to me that if a music-hall could be obtained in St Philip's the people would more readily avail themselves of its advantages than they would if the concerts were held at Colston Hall. The working men's quarter is some distance from Colston Street, and there would not be the same inducement for them to turn out in the evening as if the hall were situate near their own doors. The scheme of temperance music-halls is being tried in London, and, considering these also are connected with it, success ought to be ensured. Counter attractions must be offered to the existing music-halls, not only in the shape of music, but also in food. The necessarily high prices of admission for our festival prevent the people from attending, and thus again we see the rich remembered, and the poor, shall I say, forgotten. As Mr Townsend says, this is the time to speak on behalf of the people. Yours obediently,

F. GILMORE BARNETT.

Bristol, October 15, 1879.

The King of Württemberg has conferred the title of "Professor" on Herren G. Linder and R. Seyerlin, masters in the Stuttgart Conservatory.

Mdlle Anna Bock, the young American pianist, announces a concert at Steinway Hall, on Thursday evening next, assisted by Herren Ludwig and Daubert (violin and violoncello), and Mdlle Antoinette Sterling.

WAIFS.

Mozart's Quintet in G minor, for bowed instruments, is the work for analysis at the Examination for the degree of Musical Bachelor, at Cambridge, on the 4th and 5th of December next.

Ole Bull remains this season in America.

The Theatre at Tunis has been destroyed by fire.

The Liceo, Barcelona, re-opened with *Il Trovatore*.

Signora Wiziak is engaged at the San Carlo, Naples.

Signor Gomez is at Genoa, working on his new opera, *Palma*.

Mdlle Marie Wieck has been playing at concerts in Copenhagen.

The new Theatre at Marseilles will be opened on the 1st January.

The management of the Teatro Dal Verme, Milan, has changed hands.

Le Roi de Lahore will be performed during the Carnival at Mantua.

L'Africaine opened the season in a brilliant manner at the Teatro Argentina, Rome.

M. Jacobs has been appointed Professor of the Violoncello at the Brussels Conservatory.

Mdlle Redeker was married, at Berlin, on the 19th inst., to Dr Felix Semon, of London.

Pinafore was recently performed at St Francisco for the especial behoof of General Grant.

Herr Nachbaur, the Munich tenor, will sing in March at the Imperial Opera-house, Vienna.

Gothe and Ph. Chr. Kayser, the Composer, is the title of a pamphlet just published in Leipsic.

M. T. E. Halleck begins a series of concerts at the Park Theatre, Boston (U.S.), on the 26th inst.

M. A. Rubinstein's opera, *The Demon*, will be performed for the first time at Moscow in December.

The first performance of M. A. Rubinstein's opera, *Nero*, in Ham-
burgh, is fixed for the 1st November.

Signor Carlo Boniforti, professor of harmony and counterpoint at the Conservatory, Milan, has just died.

Mad. Carlotta Patti opened her American campaign by a series of concerts in Chickering Hall, New York.

Mr Max Maretzek's opera, *Sleepy Hollow*, recently produced in New York, promises to become popular.

A mass by a young composer named Minichetti has been successfully performed at the Cathedral, Lucca.

Signora Verry has produced a favourable impression at Moscow by her performance as Marguerite in *Faust*.

A new tale: *Die Liebschaften der Wagnerianer (The Love-Affairs of the Wagnerites)*, is announced in Vienna.

The subscriptions for the Italian operatic season at the Teatro Real, Madrid, amounted to 1,200,000 francs.

Herr von Hülsen has engaged Mdlle Nevonda, a pupil of Mdme Marchesi's, for the Royal Opera-house, Berlin.

Keine Zwischenactsmusik mehr. Ein Votum von Franz List is the title of a pamphlet recently published in Berlin.

Mdme Wilt is engaged to sing four months in each year for the next two years at the National-Theater, Pesh.

Anton Rubinstein's new opera, *The Merchant of Kalaschnikoff*, will be produced at St Petersburg in February.

A new comic opera, *Buttons*, book by Mr Page McCarty, music by Signor Operti, has been produced in Philadelphia, U.S.

M. Joseph Holmann, Violoncellist to the King of Holland, has been created a Knight of the Order of the Oak Crown.

Herr Brüll's new opera, *Bianca*, with Mdme Schuch-Proska as the heroine, will be produced in Dresden at the end of December.

Two new musical papers have appeared in Italy: *La Gazzetta Musicale di Torino*, at Turin, and the *Osservatore Musicale*, at Naples.

Licences for music have been granted to the Aquarium and the Oxford, on condition that there shall be no dancing. Licences for music have been refused to the Argyll and Evans's. What would the late Paddy Green have said?

A series of Concerts are again arranged to take place in November, December and January, at the Northfield Hall, Highgate, under the direction of Mr Faulkner Leigh. They will doubtless prove as successful as those held there last year.

A Harvest Thanksgiving Service was held at St Andrew Under-shaft, Leadenhall Street, on Sunday the 19th ult., when the sermon was preached by the rector, the Right Rev. the Lord Bishop of Bedford. The church was crowded to excess. The musical arrangements, which were under the direction of Mr Faulkner Leigh, consisted of Attwood's service in F and Wareing's anthem, "Sing praises to God." In the evening the service was Bailey in F and the anthem "Fear not, O Land," the Hallelujah Chorus was performed at the conclusion of the service. Mrs Stirling Bridge presided at the organ, the conductor being Mr Faulkner Leigh.

THE PROGRAMME OF THE BRISTOL FESTIVAL.—"Some of the London critics"—says the *Bath Chronicle*—"are disposed to think the programme does not go far enough, and that it is not sufficient to offer the public good and old music, without respect to nationality, but that the programme of an English Musical Festival should contain no inconsiderable quantity of English music, or music by English composers, and of new (and of course good) music. The obvious answer to these well meant but not very useful criticisms is that while it is the duty of a Festival Committee to take care that the musical art is worthily represented, and that nothing mean or low or trivial is allowed a place in its programmes, it is a point of practical wisdom to give that which the public will come to hear, and which a large, if not actually the larger, proportion of the audience at each performance can enjoy and understand. The Bristol Festival, like similar enterprises in other parts of the country, has a twofold purpose to achieve: to gratify and in a measure to elevate the musical taste of the people of the city and neighbourhood; and to raise money for the support of deserving local charities. If the wishes of the critics referred to were strictly complied with, we fear that the Festival Committee would lamentably fail in both aims. They would certainly close their accounts with a heavy deficit, which would as certainly show that a smaller rather than a larger number of music-loving people had been pleased and brought under the influence of the art."

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